Handel & Haydn

165th Season

SAINT JOHN PASSION

(FOURTH VERSION)

The Handel & Haydn Society extends to tonight's audience the opportunity to save a trip to the box office and purchase tickets for the Bach *St. John Passion* in Symphony Hall on Good Friday, April 4, 1980 at 8 p.m. Last year's Bach concert was completely sold out well in advance. The subscribers who want additional tickets and those who missed our subscription deadline and thus do not have season tickets can order tickets by completing the form below. Exact locations may not be available since the majority of seats have already been sold by subscription. However, we will seat you as close as possible to your preferred location. Orders will be filled in order of receipt.

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I wish to order _____ (less than ten) tickets at ☐$13.50 ☐$9.00 ☐$5.00.
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I prefer seat locations on ☐the floor ☐1st balcony center ☐1st balcony side
☐ 2nd balc. center ☐2nd balcony side. Enclosed is my check (or money order) in the amount of $_____. I prefer to charge tickets to my ☐ Mastercharge or ☐ Visa (check one) account. Account no. _____

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Handel & Haydn Society
Thomas Dunn, Artistic Director
165th Season, 1979-1980

Friday, December 7, 1979 and
Sunday, December 9, 1979 at 8:00 pm
Symphony Hall, Boston

George Frideric Handel

Messiah

Version of Covent Garden 1753

PART THE FIRST **God's Plan to Redeem Mankind**
The Promise
The Realization

INTERMISSION

PART THE SECOND **The Redemption**
The Suffering
The Victory
The Spread of the Good News
Man's Defeat in Opposing It

INTERMISSION

PART THE THIRD **Thanksgiving for the Defeat of Death**

Sopranos **Jeanie Ommerlé,** *Principal*
Martha Drost, Rosalie Griesse,
Bethany Z. Klein, Kay Nicholson,
Frances M. Wheeler

Altos **Pamela Gore,** *Principal*
Susan Lunt Chapman, Paula R. Elliott,
Jean-Lee A. Kulinyi, Linda J. McIntosh,
Stephanie Miele

Tenors **Jon Humphrey,** *Principal*
Robert William Etherington, Richard L. Houston,
Keith Owen, Walter S. Norden, Robert M. Seraphin

Basses **David Arnold,** *Principal*
Jay R. Alger, Thomas W. Bridge, George E. Geyer,
Peter Tinsley Gibson, Merrill Liteplo,
Paul J. Roberts

Conductor **Thomas Dunn**

Extensive notes and score may be found in the souvenir book on sale in the lobby.

The use of cameras or recording equipment is not allowed.

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Word-Book

arranged from Holy Scripture by Charles Jennens

Part the First

Sinfony

Accompagnato (tenor) Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. *(Isaiah 40, 1-3)*

Aria (tenor) Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain: *(Isaiah 40, 4)*

Chorus And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. *(Isaiah 40, 5)*

Accompagnato (bass) Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts. *(Haggai 2, 6-7; Malachi 3, 1)*

Aria (alto) But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire. *(Malachi 3, 2)*

Chorus And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *(Malachi 3, 3)*

Recitativo (alto) Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US. *(Isaiah 7, 14; Matthew 1, 23)*

Aria (alto) with Chorus O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. *(Isaiah 40, 9; 60, 1)*

Accompagnato (bass) For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *(Isaiah 9, 2-3)*

Aria (bass) The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. *(Isaiah 9, 2)*

Chorus For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. *(Isaiah 9, 6)*

Pifa

Recitativo (soprano) There were shepherds abiding in the field, keeping watch over their flock by night. *(Luke 2, 8)*

Accompagnato (soprano) And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. *(Luke 2, 9)*

Recitativo (soprano) And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. *(Luke 2, 10-11)*

Accompagnato (soprano) And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying, *(Luke 2, 13)*

Chorus Glory to God in the highest, and peace on earth, good will towards men. *(Luke 2, 14)*

Aria (soprano) Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen. *(Zechariah 9, 9-10)*

Recitativo (alto) Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *(Isaiah 35, 5-6)*

Aria (alto) He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls. *(Isaiah 40, 11; Matthew 11, 28)*

Chorus His yoke is easy, and his burthen is light. *(Matthew 11, 30)*

Part the Second

Chorus Behold the Lamb of God, that takest away the sin of the world. *(John 1, 29)*

Aria (alto) He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. *(Isaiah 53, 3; 50, 6)*

Chorus Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. *(Isaiah 52, 4-5)*

Chorus And with his stripes we are healed. *(Isaiah 53, 5)*

Chorus All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all. *(Isaiah 53, 6)*

Accompagnato (tenor) All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying: *(Psalm 12, 7)*

Chorus He trusted in God that he would deliver him; let him deliver him, if he delight in him. *(Psalm 12, 8)*

Accompagnato (tenor) Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him. *(Psalm 69, 21)*

Arioso (tenor) Behold, and see if there be any sorrow like unto his sorrow. *(Lamentations 1, 12)*

Accompagnato (soprano) He was cut off out of the land of the living: for the transgression of thy people was he stricken. *Isaiah 53, 8)*

Aria (soprano) But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. *(Psalm 16, 10)*

Chorus Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory. *(Psalm 25, 7-10)*

Recitativo (tenor) Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee? *(Hebrews 1, 5)*

Chorus Let all the angels of God worship him. *(Hebrews 1, 6)*

Aria (alto) Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them. *(Psalm 68, 18)*

Chorus The Lord gave the word; great was the company of the preachers. *(Psalm 68, 11)*

Aria (alto)[1] How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Chorus Their sound is gone out into all lands, and their words unto the ends of the world.

Aria (bass) Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and their rulers take counsel together against the Lord, and against his Anointed. *(Psalm 2, 1-2)*

Chorus Let us break their bonds asunder, and cast away their yokes from us. *(Psalm 2, 3)*

Recitativo (tenor) He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. *(Psalm 2, 4)*

Aria (tenor) Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *(Psalm 2, 9)*

Chorus Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS. *(Revelations 19, 6; 11, 15,; 19, 16)*

[1] The version labelled 'F' in the souvenir book is used in this performance.

Part the Third

Aria (soprano) I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. *(Job 19, 25-26; 1 Corinthians 15, 20)*

Chorus Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. *(1 Corinthians 15, 21, 22)*

Accompagnato (bass) Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. *(1 Corinthians 15, 51-52)*

Aria (bass) The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. *(1 Corinthians 15, 52-54)*

Recitativo (alto) Then shall be brought to pass the saying that is written, Death is swallowed up in victory. *(1 Corinthians 15, 54)*

Duetto (alto and tenor) O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. *(1 Corinthians 15, 55-57)*

Chorus But thanks be to God, who giveth us the victory through our Lord Jesus Christ. *(1 Corinthians 15, 55-57)*

Aria (alto) If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us. *(Romans 8, 31, 33-34)*

Chorus Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. *(Revelations 5, 12-13)*

Chorus Amen.

Handel & Haydn presents

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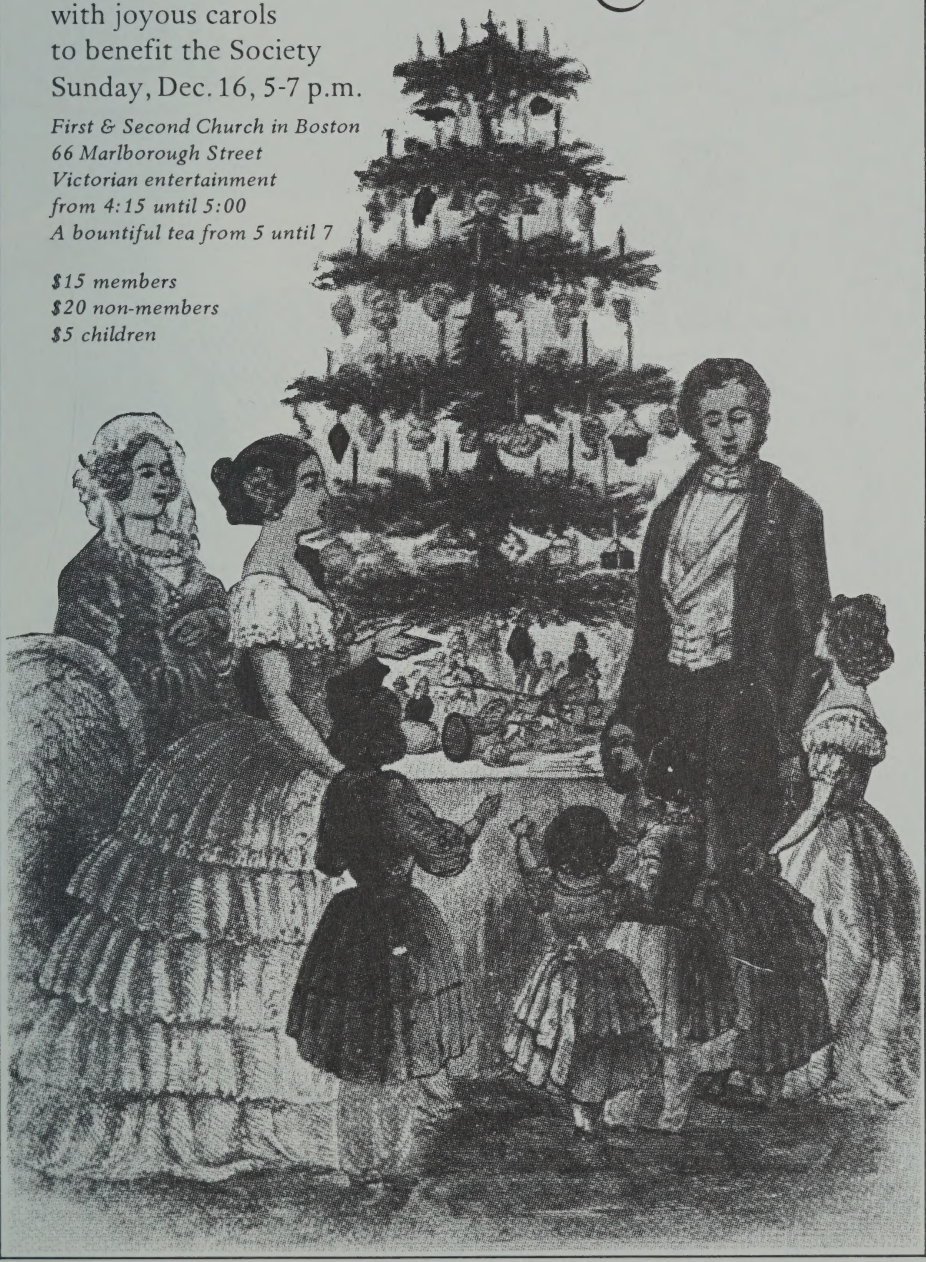

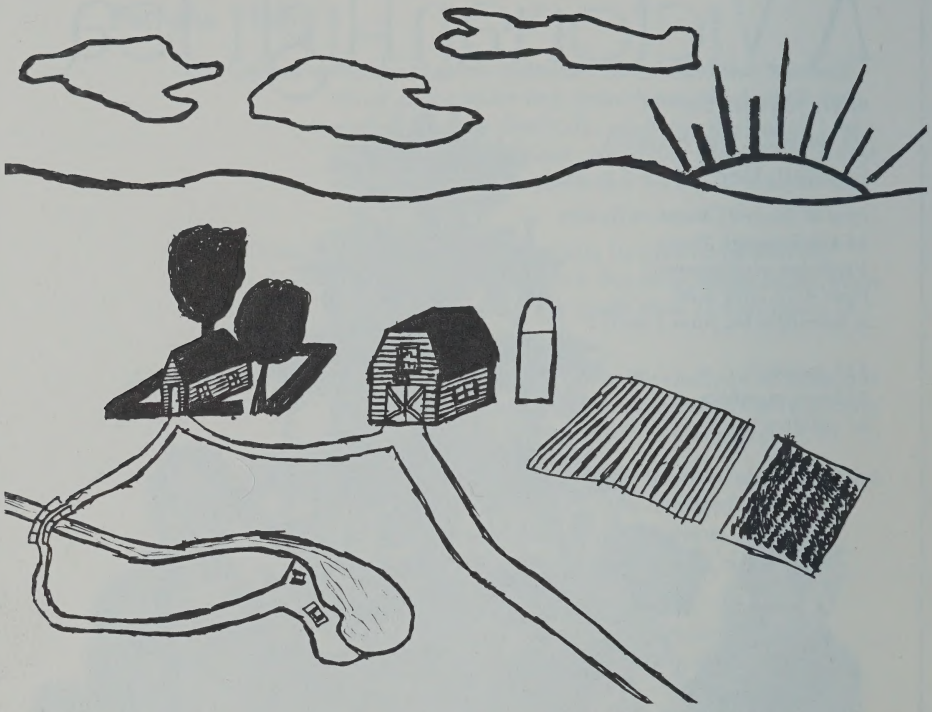

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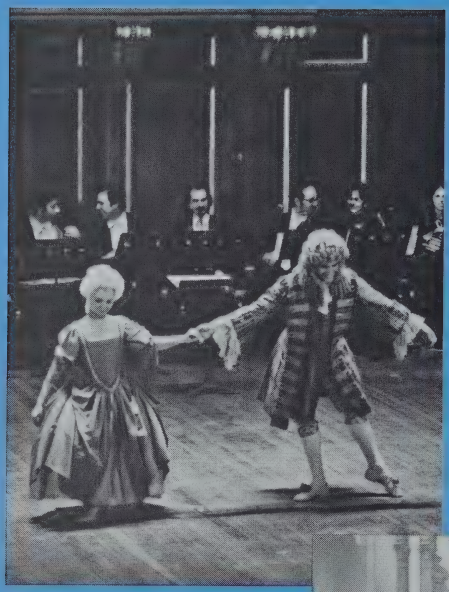

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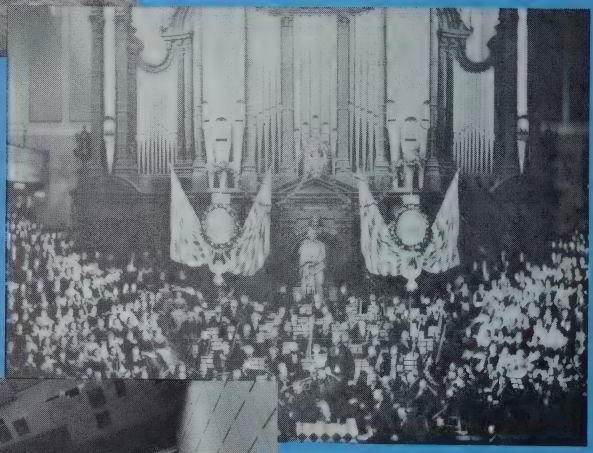

What is

he Handel & Haydn Society?

The Handel & Haydn Society is America's oldest active performing organization, leading Boston's musical life for over a century and a half. Founded in 1815, the Society seeks to advance the performance, study, composition, and enjoyment of music, both choral and orchestral, through a program of subscription and low-cost public concerts, recording, publishing, and other media projects, all designed to make music accessible to as broad a segment of the public audience as possible.

it done?

- Premiered many compositions of world stature.
- Published first American editions of important music.
- Supported and encouraged new works by commissioning and performing them.
- Performed on coast-to-coast National Public Radio and Television.
- Established a reputation for distinguished achievement.

Through refreshing approaches to the masterpieces of music literature, as well as in the presentation of new music, H&H concerts have emphasized performance in accordance with the composers' intentions. Under the artistic directorship of Thomas Dunn, the Society has revolutionized choral music in Boston.

doing now?

- Symphony Hall subscription series concerts, annually highlighted by the Christmas season performances of Handel's *Messiah*.
- Media programs which include radio, television, recordings, and publishing.
- Community outreach programs such as the Handel & Haydn Society scholarship, concerts in different neighborhoods of the city, and senior citizen and student discounts.

Why should you become a member of H&H?

To support an outstanding music organization, known for its excellence in performance, its promotion of new works, and its contribution to the world of music.

To support the scholarship fund.

To support projects such as recordings and publication of our Notebook Series.

What will you receive for your support?

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H&H

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Artists

Jeanie Ommerlé has been busy garnering for herself an enviable number of operatic successes. With the Glimmerglass Opera Theater she appeared as Monica in *The Medium* and as Lucy in *The Telephone,* a role which she later recorded. In a series of performances with the New Cleveland Opera Company she portrayed the maid Adele in *Fledermaus.* Last season she was acclaimed particularly for her interpretation of Violetta in the Eastern Opera Theater's production of *La Traviata,* and this February in New York Ms. Ommerlé will sing her first Ännchen in *Der Freischütz.* Next summer she returns to this region of the country to participate in the New Hampshire Music Festival.

Ms. Ommerlé is no stranger to the concert stage, however. She made her Boston debut in 1978 with the Handel and Haydn Society in Handel's *Ode for St. Cecilia's Day* and was immediately engaged for that season's *Messiah* performances. Later this month she will sing three performances of *Messiah* with the Louisville Orchestra. She has also appeared with the Boston Symphony in the Fauré Requiem.

Pamela Gore commands a repertoire which embraces an uncommonly wide range of musical styles from the Baroque period to the present. She has sung the alto solos in *Messiah* on quite a few occasions with the Handel and Haydn Society and is one of the soloists in the Society's recording of the work. Besides her appearances this weekend, she will be heard this season in *Messiah* performances in Kansas City and Winston-Salem, North Carolina.

Last year she performed with the Springfield Symphony *(Messiah),* the Rhode Island Philharmonic *(Christmas Oratorio)* and sang Verdi's Requiem with the Fairbanks Symphony Orchestra in Alaska. Her list of engagements also included Beethoven's Ninth Symphony with the New Hampshire Symphony and the *Missa Solemnis* with the Pioneer Valley Orchestra and Chorus. In addition to recitals at Mt. Holyoke College, Pfeiffer College and the North Carolina Musuem of Art, she appeared with the Group for New Music in George Crumb's *Ancient Voices of Children.*

On stage she has undertaken such varied roles as Baba the Turk in *The Rake's Progress,* the Foreign Singer in Argento's *Postcard from Morocco* and the Third Lady in Conrad Susa's *Transformations,* the latter two with the Handel and Haydn Society. She has been a soloist on several occasions with the Boston Symphony Orchestra.

Her future assignments include a return engagement on this stage to sing in the Society's St. John Passion in April, a performance with the Dessoff Choirs at Alice Tully Hall, a repeat of *Ancient Voices* at Clark University and Williams College, and the premiere of Daniel Pinkham's *Transitions* at Carnegie Recital Hall. Pamela Gore holds academic appointments at Mt. Holyoke and at the University of Lowell.

Jon Humphrey hardly needs an introduction to Handel and Haydn subscribers, who heard him a month ago in the Mozart Requiem. He has appeared many times with the Society and with major orchestras in Philadelphia, Atlanta, Cincinnati and Cleveland (twelve times with the latter). Earlier in his career he toured with the Robert Shaw Chorale, the New York Pro Musica and the Marlboro Festival. He has recorded for RCA Victor, Decca and Columbia Records.

Mr. Humphrey is unusually busy on the summer music festival circuit,

having appeared at the Meadowbrook, Blossom, Ambler and Casals Festivals among others. He was chosen to sing at the Haydn Festival in the Haydn-city of Eisenstadt, Austria, and will be in residence at the Aspen Music Festival this coming summer. He is a master of the tenor oratorio repertoire and performs music of all periods with distinction. Currently, Mr. Humphrey is Resident Artist at the University of Massachusetts, Amherst.

Baritone **David Arnold** has built an important reputation for himself both on the concert stage and in the opera house. Last month he appeared with the Pro Arte Chorale in Mozart's *Thamos* and the Requiem, and following his present debut with the Handel and Haydn Society, he will repeat the bass solos in *Messiah* with the Buffalo Philharmonic. On Easter Sunday he will be singing the role of Jesus in the St. Matthew Passion with the American Symphony at Carnegie Hall.

His operatic repertoire consists of more than twenty leading roles, including Count Almaviva *(Le nozze di Figaro)*, Rigoletto, the elder Germont, and Figaro *(Il barbiere di Siviglia)*. A few months ago he made a stunning impression in the title role of Louis Gruenberg's *The Emperor Jones*, and in August created the role of Leontes in the San Francisco premiere of John Harbison's opera *Winter's Tale*. He will return to Boston in the spring to sing Amonasro in *Aïda* with the Opera Company of Boston. Next season he is slated to sing Zurga in Bizet's *Pearl Fishers* with the New York City Opera.

Mr. Arnold has been engaged by symphony orchestras in Boston, Baltimore, Atlanta and Detroit and has appeared at the Spoleto (Italy and Charleston) and Chautauqua Festivals. He has made a concert tour of Austria and Yugoslavia and has recorded on the Philips, Nonesuch and Genesis labels.

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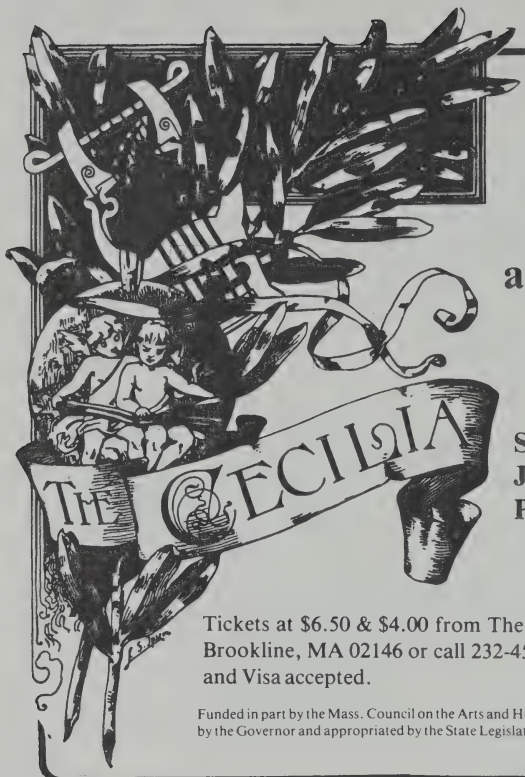

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J.S. Bach: ***Jesu Meine Freude***
P.D.Q. Bach: ***Christmas Carols***

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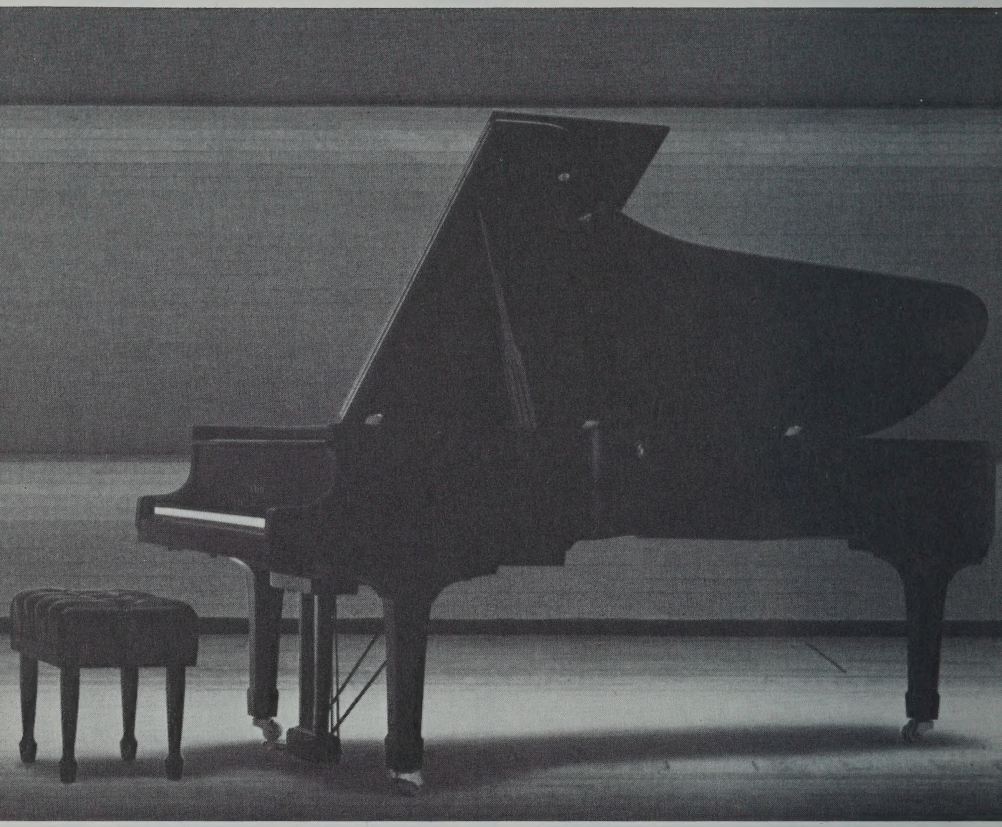

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